The EDISON KINETOGRAM

VOL. 5 British Edition

TRADE MARK Thomas A Edison

October 1, 1912 No. 12

SCENE FROM

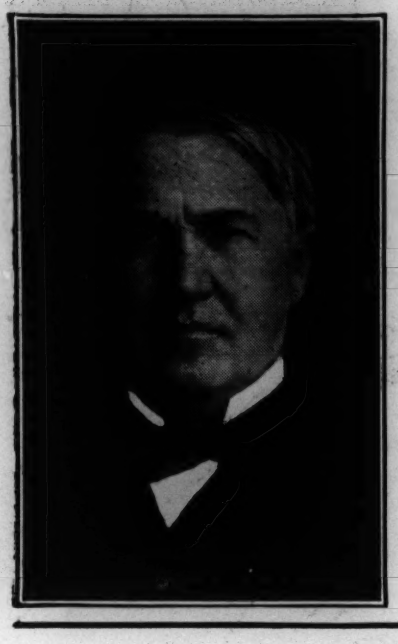
THE CHARGE OF THE LIGHT BRIGADE

FILM No. 7138

Released October 25th, 1912

EDISON FILMS TO BE RELEASED on October 19, 23, 25, 26 & 30, 1912

Vol. 5 OCTOBER 1, 1912 No. 12



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

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EDISON FILMS

Released between October 15th and 31st, 1912.

ON October 25th is released "The Charge of the Light Brigade," portraying the most gallant and pathetic episode in the annals of the British Army. Immortalized by Tennyson's famous poem, the charge at Balaclava is here reproduced on a most ambitious scale of tragic grandeur, and there is a thrill in almost every scene reaching a climax which is indescribably touching. A picture that every British subject will want to see.

Of an entirely different nature is "The Little Artist of the Market," a pathetic story in which a poor little Italian finds a home through his artistic ability.

"When She was About Sixteen," founded upon the well-known poem is beautifully presented in a thoroughly artistic manner—a guarantee of its mirth-provoking ability. Full of freshness and charm, and played with a delicate humour which brings the characters to actual life, this story will make a wide appeal.

"Master and Pupil" shows Harry Furniss in a more serious vein. The story is one of sustained interest and gives the artist an opportunity to display, as part of the plot, some of his wonderful sketches of Dickens' characters.

The gentle but firm tactics of the plumbers in search of "Marjorie's Diamond Ring" will furnish unlimited mirth for everybody.

Washington, the capital of the United States, has been treated in the most thoroughly comprehensive manner, showing all the great buildings and interesting points in a series of flawless photographs.

A strong drama is "The Lord and the Peasant," a tale of old England, dealing with love, devotion and self-sacrifice, and its tragic ending sounds the very depths of emotion. Out of the ordinary, finely acted and photographed, this play will prove most popular.

"The Grouch (Grumbler)" and "More Precious than Gold" complete one of the most interesting and appealing series of films we have ever listed.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on October 19th, 23rd, 25th, 26th & 30th, 1912

The Little Artist of the Market

From the New York Sunday Times

DRAMATIC—RELEASED OCTOBER 19th, 1912

Film No. 7083 **Copyrighted, July, 1912** **Code, Vorsichtig** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOE, the Little Artist ..... ROBERT TANSEY
THE AMERICAN ARCHITECT ..... GEO. LESSEY
HIS WIFE ..... MIRIAM NESBITT
THEIR SON ..... YALE BOSS
JOE'S UNCLE ..... BIGELOW COOPER
HIS AUNT ..... LOUISE SYDMETH
and ROWDY

AN American architect travelling in Europe with his wife and little son notice an Italian artist painting on the Riviera. Little Joe, the artist's son, is lying beside him drawing on a piece of paper. While admiring the artist's work, the architect's eye falls upon the drawing of the boy. He is struck by the lad's unusual talent, which is along the lines of architectural drawing.

A year later, the artist having died, little Joe is taken to New York at the request of his only living relative, an uncle, who is a fruit dealer. The uncle and his wife mistreat the little orphan in various way, forcing him to sleep in the cellar and only half feeding him.

The boy's inherent artistic tendencies cause him to make drawings on all the available fruit boxes at the stand, using the charcoal from the uncle's "roaster" as a crayon, and drawing the designs from his recollection of the old buildings in Italy.

Joe's only friend is Rowdy, a stray dog which he has befriended, and with which, unknown to the uncle, he has shared his miserable quarters and meagre food supply.

The American architect has returned from Europe, and is distracted over the death of his little son. Therefore he is unable to get an inspiration for the plans of an exposition building upon which he is engaged. The idea of which he is in search finally comes through seeing one of little Joe's drawings on an orange box which is delivered by a hawker. He searches for the person who made the drawing, and is rewarded by finding little Joe in the cellar ill, and with Rowdy as his only

(Continued on page 10.)

When She Was About Sixteen

By James Whitcomb Riley

COMEDY—RELEASED OCTOBER 19th, 1912

Film No. 7089 **Copyrighted, July, 1912** **Code, Vorspannen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

HENRY ..... BARRY O'MOORE
SUE ..... BESSIE LEARN
HER MOTHER ..... MRS. WALLACE ERSKINE
HER FATHER ..... MARC MacDERMOTT
THE MINISTER ..... JOHN STURGEON

THIS is a delightful comedy of farm life and young lovers' trials. Henry is in love with Sue, but her father has strong prejudices, and refuses to allow the engagement to continue. Being a young man of resources, Henry proposes a plan to Sue which she agrees to fall in with, and they, to all appearances, part company for good. In reality the plan is working, although no one knows it.

Henry rents an old log cabin, and proceeds to fit it up. When the cottage is ready an elopement takes place, and he and Sue are married.

The old people are unforgiving, but Sue wants to see her mother, and consequently she and her husband go one afternoon to call. When they reach the front door Sue is incontinently hauled in by her father, and the door is slammed in Henry's face. The old man appears at the window with a gun, and invites him to make himself scarce. There seems to be no chance for argument, and so Henry returns to the lonely log cabin, but there he conceives a brilliant idea.

He writes to the old people that he thinks the daughter should obey them, and invites her mother to come and get her things. When mamma appears he manages to lock her in the little room or outhouse adjoining the log cabin, from which there is no way of escape, and then sends word to the father that as each of them has the other's wife a prisoner, he is willing to make an exchange.

The old man appears, but finds the boy this time at the window with a gun, and is obliged to go in search of the young wife and make the exchange as suggested by Henry.

A fresher, more delightful or more perfectly played comedy would be hard to find, and some of the photographic effects are singularly beautiful and poetic.

Posters for this subject will be issued.

Master and Pupil

Introducing Harry Furniss, the Well-known Artist and Illustrator

DRAMATIC—RELEASED OCTOBER 23rd, 1912

Film No. 7067 **Copyrighted, June, 1912** **Code, Vorsabbath** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE MASTER ..... HARRY FURNISS
HIS DAUGHTER ..... MARY FULLER
THE PUPIL ..... HAROLD M. SHAW
BOOK PUBLISHERS ..... AUGUSTUS PHILLIPS, WALTER EDWIN
THE MAID AT THE LODGING HOUSE ..... ELIZABETH MILLER

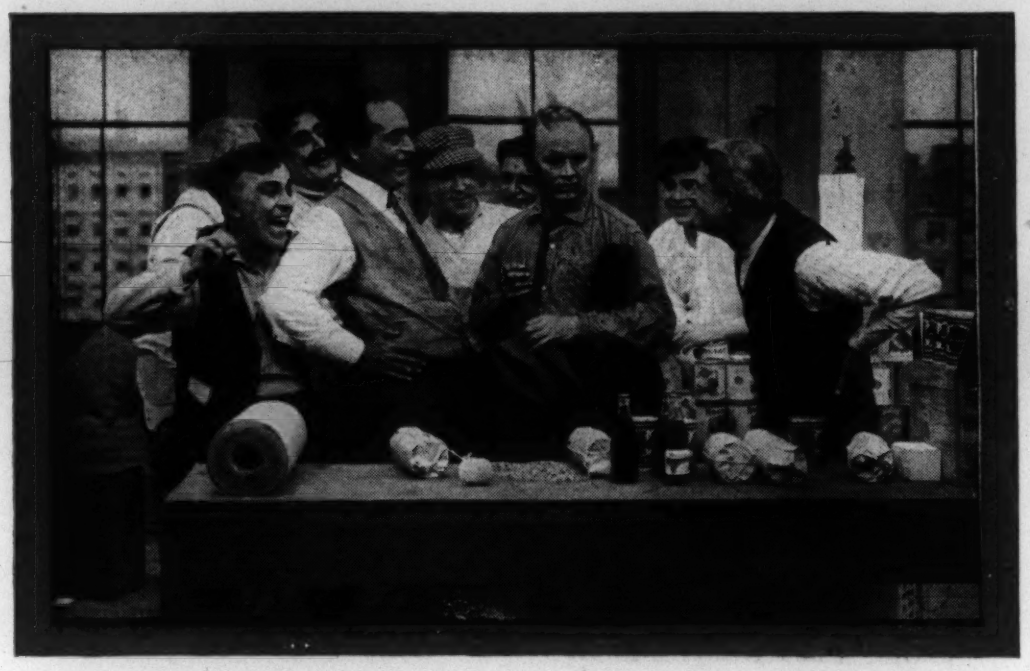
THIS is another of the Harry Furniss films and shows the artist in a new and congenial rôle. The story is simple but powerful and of undoubted appeal.

The favourite pupil of an artist becomes incensed at his master's criticism of his work and breaking away from him and from his daughter to whom he is engaged, starts out to make a living for himself by means of his art. The little girl grieves for him, his work is refused by publishers, and eventually an attic room and a crust of bread are all that keep him alive. Then an opportunity comes to make original drawings for a fine edition of Dickens' works but his inexperience and illness overcome him and when his master, who cannot bear to see the little daughter grieve, climbs the garret stairs he finds the young man in a stupor upon the bed from exhaustion, and the crude sketches upon the table. Out of the goodness of his heart the master toils through the long night, completes the work, and leaves upon the table a set of original drawings which are perfect. And when in the morning the publisher's clerk comes, though he finds the young artist ill in bed, he finds the sketches done, and takes them with him to the publisher. The young man not understanding why his work has been accepted manages to crawl to the table and there finds a tell-tale cigar which his master had left by accident. In spite of his weakness, he stumbles down the stairs and to the publisher's office. There all his suspicions are verified; he sees his master's work. He runs to the studio of the old man, throws himself upon his knees before him, asking forgiveness. Of course forgiveness is forthcoming, and, of course, the little daughter is glad to have him again.

Beside the story and the splendid acting the film gives an opportunity for Mr. Furniss to do some of his remarkable drawings before the eyes of the spectator and a number of his splendid pen pictures of Dickens' famous characters are shown in this way. This film is sure to make a general appeal, and be counted a very distinct novelty.

Posters for this subject will be issued.

(Illustrated booklets will be supplied, free of charge, to all Exhibitors of this film, for distribution to their audiences.)



The Grouch (Grumbler)

COMEDY-DRAMA—RELEASED OCTOBER 23rd, 1912

Film No. 7085 **Copyrighted, July, 1912** **Code, Vorsingen** **Approx. Length, 985 feet**

CAST OF CHARACTERS

THE GROUCH (GRUMBLER) ..... WILLIAM WADSWORTH
HIS WIFE ..... BLISS MILFORD
THEIR LITTLE GIRL ..... EDNA MAY WEICK
HIS BROTHER-IN-LAW ..... WILLIAM BECHTEL
THE APPLE WOMAN ..... LOUISE SYDMETH
Shipping Clerks, etc.

BEING of a morose nature, John Taylor only sees the dark side of things, and consequently his associates in the shop have nicknamed him "The Grouch." His brother-in-law, Thomas Bright, about the only one who really takes an interest in him, sets about to let the sunshine into his dark ways of thinking. This is not an easy task, but Tom is determined to change the man's nature if possible, at least for his sister's sake, who leads a miserable life on account of her husband's "grouchiness."

To cure him Thomas invokes the aid of the boys in the shop who finally agree to make him a member of their club where harmony and good fellowship reign supreme. They succeed in a measure in showing him the sunny side of life but not until he returns home that night and finds his child ill, is a change in his nature brought about. His one redeeming feature is his great love for his only child whose highly sensitive nature has been so shocked by the "Grouch's" constant fault finding that she becomes quite ill.

Thomas knowing this, now decides as a last resort to play on his heart strings by inducing the child to write the following note: "Dear papa: Please be good to mamma and I will try very hard to get well. I don't want to die for I love you both as big as the moon. Dolly." This note has the desired effect, he breaks down completely and prays to be delivered from his "grouchy" nature. The critical moment of the turning point of his career has arrived; he changes his pessimistic views realising that he has been entirely at fault for his unhappy existence. The leaf which awakens him to the sunshine and brightness of life has been turned, he becomes a kind, indulgent father of his now cheerful home, and John Taylor is a "grouch" no more.

A comedy with a good lesson and many a hearty laugh.

Posters for this subject will be issued.

The Charge of the Light Brigade

HISTORICAL—RELEASED OCTOBER 25th, 1912

Film No. 7138 **Copyrighted, October, 1912** **Code, Vorwerk** **Length, 1025 feet**

CAST OF CHARACTERS

CAPTAIN MORRIS ..... BENJAMIN WILSON
CAPTAIN NOLAN ..... RICHARD NEILL
LORD RAGLAN, Commander-in-Chief of the British Forces ..... JAMES GORDON
LORD LUCAN ..... CHARLES SUTTON
Lord Raglan's Aides and the entire body of cavalry comprising the Light Brigade

"When can their glory fade?
Oh! the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble Six Hundred!"

"Some one had blundered
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die
Into the valley of death
Rode the Six Hundred."

THERE are eighteen short minutes in the history of Great Britain that will live as long as the war drum is sounded and the shrill trumpet calls to arms. These historical moments are recorded in the annals of time, on October 25th, in the year 1854, at the hour of ten o'clock, on the blood-stained field of Balaclava, where Britain strewed for over a mile the life-blood of heroes. Over four hundred soldiers gave up their lives to the everlasting glory and honour of British military discipline, and all within this short space of time. Think of them, wonder at them, honour them all, you who love the heroic and brave, for it was only eighteen minutes from the moment Lord Cardigan gave the command, "Forward the Light Brigade," and the brilliant band of England's best blood made their never-to-be-forgotten charge, to the return of this torn, bloody, battle-stained, broken and shattered Brigade, the pride of Britain's army, from the valley of death. All that was left of the six hundred—only one hundred and ninety-nine answered the roll-call.

The Edison Company has for a long time carefully studied the subject of the charge, and in a wonderfully realistic picture now gives to the motion-picture public the full and complete details that brought about this awful mistake, and takes the observer tearfully, step by step, from the dawn of October 25th, 1854, when Lord Lucan and his staff saw the double standards flying over the Turkish redoubts as the signal of the beginning of the Battle of Balaclava, through all the incidents of the Charge of the Light Brigade, up to the return and all that was left of the famous six hundred.

The complete costumes for this picture were made to order from authentic military authorities in London. Tennyson has immortalised the "Charge of the Light Brigade" in poetry, and it has remained for the Edison Company to record it upon the motion-picture screen. That it will be a feature film wherever shown goes without saying.

Posters for this subject will be issued.

Marjorie's Diamond Ring

COMEDY – RELEASED OCTOBER 26th, 1912

Film No. 7094 **Copyrighted, August, 1912** **Code, Vorstaende** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MARJORIE ..... ELSIE McLEOD
HER FATHER ..... EDWARD B. TILTON
HER MOTHER ..... MRS. C JAY WILLIAMS
HER AUNT ..... ALICE WASHBURN
HER LITTLE SISTER ..... EDNA MAY WEICK
HER "BEAU" ..... EDWARD BOULDEN
THE SERVANT ..... LOUISE SYDMETH
THE PLUMBERS ..... EDWARD O'CONNOR, ARTHUR HOUSMAN

IT is Dick's intention to present his sweetheart Marjorie with a diamond engagement ring. On the way to the jeweller's he meets Marjorie's father, and together they enter the shop where Dick selects a beautiful ring for which he pays a large sum. As it happens to be Marjorie's birthday, Dick decides to give her the ring that very evening and tells his prospective father-in-law so in confidence.

In the evening Dick is joyfully preparing to call on Marjorie when suddenly he discovers that the precious ring is missing—then he remembers having left it on the jeweller's counter. As it is after business hours he is in a quandary. However, on his way to Marjorie's house he buys an inexpensive imitation diamond ring the very counterpart of the one he selected at the jeweller's, which he presents to Marjorie that evening, representing it to be the genuine article in order that she may not be disappointed on her birthday.

The following day Marjorie meets with a mishap. The supposed genuine diamond drops from the setting, rolls into the marble wash basin and slips down the waste pipe. Bemoaning the sad fate of her diamond, Marjorie arouses everybody's sympathy. Her father, knowing the great value of Marjorie's ring, secures the services of two plumbers who get busy at once, but the stupid servant makes the awful error of directing them to the old spinster's room directly above Marjorie's. The mistake is not discovered until the plumbers have succeeded in ripping out the waste pipes in the wrong room. After considerable excitement the plumbers are directed to Marjorie's room, where they proceed to tear out the waste pipes in their peculiar indolent plumber fashion and it is nearly sundown when they finally locate the much-sought precious (?) stone.

Dick now arrives upon the scene having recovered the original ring he selected, only to find the house torn up by the plumbers searching for a cheap bit of paste. Meanwhile little sister creates a flood in the room above on account of disconnected waste pipes, which in turn causes the ceiling below to drop upon the heads of the plumbers who happen to be directly underneath, bringing about a most laughable climax.

Posters for this subject will be issued.

More Precious Than Gold

DRAMATIC—RELEASED OCTOBER 26th, 1912

Film No. 7088 **Copyrighted, July, 1912** **Code, Vorspann** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE YOUNG MINER ..... WILLIS SECORD
AN EASTERN "FINANCIER" ..... MARC MacDERMOTT
JEAN, a stenographer ..... MARY FULLER
HER FATHER ..... WILLIAM WEST
HER MOTHER ..... MRS. WALLACE ERSKINE
HER LITTLE SISTER ..... EDNA MAY WEICK
Office employees, investors, etc.

THIS story deals with the "fake" mining company through which so many people have lost money, and compares the straightforward directness of "The West" with the high finance methods of Wall Street.

A young owner of a mine in "The West," is told that the mine is not particularly valuable, but that by high finance methods a great deal of money can be made out of the proposition. In other words that the money from the sale of stock can be much more easily got than the gold from the mine itself. Ashamed of himself he yet accepts the offer and after organisation of the company, goes to New Yor]

Money pours in and the business is more than prosperous, though both the partners know that it is only a question of time when a collapse must come.

One of the employees, a stenographer, attracts the attention of young Morton, the owner of the mine, an attention which becomes fixed by her refusal to go to the theatre, or to ride in his motor car with him. Matters drag along until a small legacy is left to her father, and believing in the genuineness of Morton's mine, she comes and offers the money for investment in the stock. It is too much for Morton, and he would refuse the offer but Blake, his partner, stepping in, accepts the cheque, and congratulates the girl upon her good business sense.

When she has gone, Morton takes things into his own hands, demands the return of the cheque, and when it is not forthcoming, draws his old Western six-shooter from the desk drawer, and in this way gains possession of the bit of paper. He returns it to the girl although he knows that this amounts to a confession that their business methods are crooked.

Blake, realising that this is the finish, gets all of the securities and money into a suit-case and tries to leave the office. The girl catches him, however, and Morton makes him give up the suit-case and retire.

Then the girl expresses her confidence in Morton's innate honesty, and it is announced that all the stockholders will be paid in full. She and Morton marry, go to the mine and start to work it for what it is worth.

It is a story of action, strong personality and vigorous dramatic quality, sure of a popular appeal.

Posters for this subject will be issued.

The City of Washington, the Capital of the United States

SCENIC—RELEASED OCTOBER 30th, 1912

Film No. 7096 **Copyrighted, August, 1912** **Code, Vorstelijk** **Approx. Length, 960 feet**

AMERICA, though young in years, is more or less looked upon with admiring eyes by other nations of the world. It is quite natural, then, to expect this film to be something more than the ordinary scenic pictures, and your expectations will not be disappointed.

The photography of this picture is artistic in every sense of the word, producing effects that fill the eye with natural charm. In the opening scene we find ourselves gazing down Pennsylvania Avenue, a broad and picturesque thoroughfare. Standing out majestically and prominently in the background against the sky can be seen the great white dome of the Capitol like a lofty brow that harbours the brains of a nation. The executive mansion, familiarly known throughout the world as the " White House," bespeaks an air of simple elegance, with its domestic architecture and shady lawns, kept green by sparkling fountains.

There are many other views, all of striking appearance, taken both close and at a distance, that show all the buildings of importance, such as the War Department Building, the Treasury, the Congressional Library, and the National Post Office.

In conjunction with these attractions are scenes taken in and about the Union Station, a new station at which all trains stop coming in or going out from Washington. Ascending to the top of the Washington Monument, five hundred and eighty feet above ground, one can see in a bird's-eye view a landscape that fades into other cities far away. The very theatre in which President Lincoln met with his most tragic end can be viewed with eyes of solemn regret. The National Cemetery, with its thousands of tombstones that mark the final resting-place of the unknown heroes who gave their lives, could well be termed with its beauty, ever fresh and green, " The garden of the departed."

Scenically, photographically, and materially this film is a portrayal of splendour, and will prove of very popular interest.

The Little Artist of the Market

(Continued from page 3.)

companion. He arranges with the sordid uncle to adopt the boy, and incidentally the dog.

While Joe is recovering, the grateful architect asks the boy his greatest wish. After thinking, little Joe draws a picture of a dog-house for his canine friend.

It is a beautiful story, decidedly out of the ordinary, and very well cast.

Posters for this subject will be issued.

The Lord and the Peasant

By Emmett Campbell Hall

DRAMATIC—RELEASED OCTOBER 30th, 1912

Film No. 7090 **Copyrighted, August, 1912** **Code, Vorspiel** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE PEASANT.....AUGUSTUS PHILLIPS
MARY.....MIRIAM NESBITT
MARY'S FATHER.....CHARLES SUTTON
HER MOTHER.....GERTRUDE NORMAN
HER SISTER.....VIOLA FLUGRATH
THE LORD OF THE MANOR.....CHARLES OGLE
THE DOCTOR.....HARRY EYTINGE

THE story of a tragedy that took place at Glenwood Keep is the latest contribution of the Edison Company to the Motion Picture world, the theme of which is intensely dramatic and replete with romantic and pathetic episodes. It is bound to hold one's attention, and cause deep heart throbs at its close for the tragic fate of the two fond lovers.

In a peasant's cottage we find a fair, young maiden who is loved by an honest, true-hearted peasant lad, while yonder stands the manor of Glenwood, with its noble lord, who chanced to pass by one fair day, and there noble eyes met peasant meekness, and love found work in plenty to do. But maiden thought nought of my lord o' the manor, nor so much as gave him cause to hope that all his castles and lands could win her heart from her true peasant lad, who had gone forth in the world to win humble living for his bride-to-be.

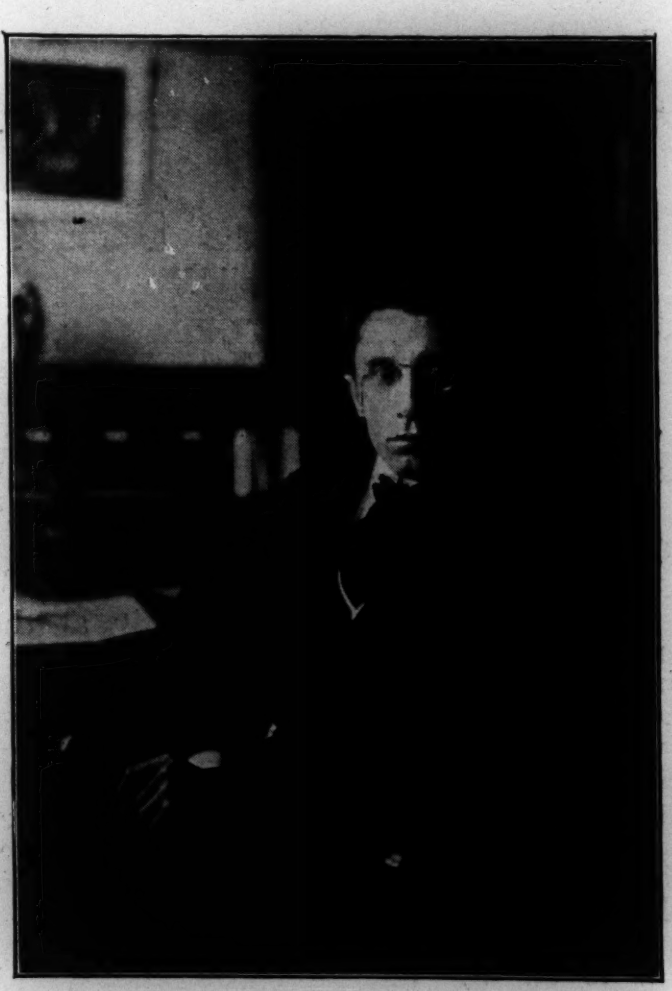
It was then that Dame Poverty came knocking at the peasant's door, and upon her heels crept a fever, which held the young sister close within her breast, only waiting for death to knock gently at the humble cottage. And still no word from the loved one in a foreign land! Had he deserted his fond-hearted lassie. Weeks passed by, and still no word nor sign of the one held most dear, and then my lord of Glenwood Keep came suing for her hand. On one side poverty, silence, and perhaps death to her beloved sister; on the other, riches, honour, and life for her who needed it so much. If he would only write, her peasant lad. Little she knew that he lay ill raving with fever in a foreign hospital. And so the battle of poverty and riches was fought, and her heart grew sick. In a few weeks Glenwood Keep had a new mistress in the maid of the peasant cottage.

Months later, worn and weary, a peasant boy wandered back to his own land, to find the idol of his heart close within the grey walls of a rich man's mansion. Silently at night he stole into her chamber, and there learned from her lips the sad story of her love and struggle. Ere they could part for ever the lord of the manor returned, and the peasant boy gave up his life for the honour of the woman

(Continued on page 15.)

J. SEARLE DAWLEY

Happy is he who finds his life's work at an early age. Such was the case with Mr. Dawley, for when but sixteen years old he made his first appearance upon the stage, in " Faust." The leading spirit of the company was Louis Morrison, one of the best of the old school actors, to whose precepts Mr. Dawley attributes his thorough knowledge of the fundamentals of stagecraft. That the pupil was phenomenally apt is the inevitable conclusion to be drawn from the fact that he became stage manager for the teacher before he was twenty-one years of age.



After spending six profitable years with Mr. Morrison, Mr. Dawley turned to vaudeville, where he enjoyed three and a half very successful years. Then followed five arduous years of stock company work, developing and ripening the seeds sown in the early years of his career. Thus equipped with a comprehensive understanding of the theatrical world in all its phases, Mr. Dawley was prepared to give rein to his imaginative genius, and so took up the pen. The public on the other side of the " herring pond " has applauded no less than fifteen of the talented author's plays, three of which have been upon the road for four years—a most enviable record for any writer. Embracing comedy, light opera, drama and melodrama, Mr. Dawley's works include the extravaganza " Aladdin and the Wonderful Lamp " and such historical subjects as his great success, " Marie Antoinette."

Small wonder that a man of such obviously active turn of mind and keen mental vision should have seen the great possibilities offered by the motion picture. It was five years ago that Mr. Dawley first associated himself with the Edison Studio, and he is now the general stage director.

During that time he has written no less than one hundred and fifty photo-plays, among which are numbered many of the greatest films which the Company has produced. Under his capable direction have been prepared such striking spectacular and dramatic subjects as " The Battle of Trafalgar," " Paul Jones," " The Doctor " and " The Man Without a Country." " The Red Cross Seal," over the staging of which Mr. Dawley presided, was one of our most notable contributions to the great cause of public health.

A highly developed artistic sense, an infallible dramatic perception, an eye trained in perspective, and a strong personality, combine to make Mr. Dawley invaluable in producing large spectacular plays, an excellent example of which is " The Relief of Lucknow," produced by the director during his recent stay in Bermuda. The thrilling battle scenes and street fights were participated in by one of our crack regiments stationed on the island, manœuvring under the watchful eye of Mr. Dawley, who shows wonderful ingenuity in handling this great subject.

Educational Films

Much has been written, but comparatively few facts have been stated, concerning the educational value of moving-picture films. The term is used in a magnificently indefinite way, leaving much, if not everything, to the imagination of the reader. Nor is this at all a subject for wonderment when one realises that a detailed discussion of motion-picture education would involve every subject which is capable of being learned by means of the eye. The simplest thing, a pin or a scrap of paper, can be made the basis of a most interesting film. The commonest objects in life attain a new significance when we learn something of their history, the materials which compose them, and the processes through which they go before we have the completed article.

Every branch of the sciences offers a great field for picture exploitation, many of them to an almost unlimited extent. But, although some of these subjects would prove of interest to the great mass of the picture-going public, much of it would be dry and dull. For that reason great care must be exercised in selecting topics that will be of general interest.

It has been the good fortune of the Edison Company to specialise upon a form of educational work that has met with universal approval; namely, social betterment. No effort is made to conceal the fact that each one of the films of that nature is actually intended to point a lesson or present some great fact of international and possibly universal importance. But, with the single exception of the picture dealing with blind children, a strongly interesting story of real dramatic power has been woven into the film, making the lesson far more impressive than a mere series of scenes could ever be.

Through the medium of these films, facts of the deepest and most vital importance are being impressed upon the minds of children and adults, facts the knowledge of which will give them a new understanding of their fellow beings and help them to become better citizens.

In the preparation of the various pictures to which we have made reference we were assisted in each case by prominent organizations, which were desirous of presenting to the public the salient features of the work to which they were devoted. Innumerable pamphlets filled with hard, cold facts could not begin to make the impression which the films have achieved.

This we believe to be the highest form of educational work, because it benefits not only the individual who sees the film, but, in the long run, it works for the uplift and betterment of the public at large. The story into which the facts are woven tends to make the lesson far more lasting than would a mere review of these facts without any connecting links.

Appended below is a list of the societies and committees with which we have from time to time co-operated, together with the films prepared upon these occasions:

General Federation of Women's Clubs —"The Street Beautiful" (to be released).

U.S. International Sunshine Society—"The Rescue, Care and Education of the Blind" (to be released).

U.S. National Association of Manufacturers—"The Workman's Lesson."

U.S. National Association for the Study and Prevention of Tuberculosis—"The Awakening of John Bond."

U.S. National Association for the Study and Prevention of Tuberculosis—"The Red Cross Seal."

U.S. National Committee on Child Labour—"Children Who Labour."

U.S. National Committee on Child Labour — "For the Commonwealth."

U.S. National Kindergarten Association—"At the Threshold of Life."

New York Milk Supply Committee—"The Man Who Learned."

Russell Sage Foundation, Department of Child Hygiene, Committee on Prevention of Blindness—"A Sane Fourth of July."

Russell Sage Foundation, Department of Recreation — "Charlie's Reform."

Young Men's Christian Association, Industrial Department of International Committee—"A Man in the Making."

More about our English Company

" It never rains but it pours " is a truism that might well be applied to the weather experienced by our English Company during the last few weeks. Notwithstanding this drawback, some excellent pictures have been obtained, and in this issue we are able to give some detailed particulars as to the work that has been accomplished. In spite of the indifferent climatic conditions, some photo-plays of really typical English stories have been produced in delightful English surroundings, largely developed by English artistes, and, need we say, mounted with a thoroughness and splendour, regardless of expense, which should make a most decided appeal to the exhibitors on this side.

The first picture, entitled " The Foundling," was produced in the rural beauty of Surrey, amid the picturesque surroundings of Dorking and Shere. The scenario was written by Harry Furniss, who by this time is universally known and appreciated by all picture patrons, and the popular artiste plays one of the principal rôles in his own characteristic manner.

Bannister Merwin supplies the story for the next play, entitled " The Suffragette," a " vide press " description of which appeared in our last issue. By the kind permission of the police authorities, the action of this subject was filmed in Trafalgar Square and St. James's Park, the actual scenes of so many " votes for women " disturbances, thus giving to the picture that degree of atmosphere so necessary in dealing with a topical subject. It has been produced in a most natural yet quite unobjectionable manner, and we are inclined to think that this question would not be so strenuously opposed if all wearers of the colours—purple, green and gold—were as fascinating and charming as those recruited for the purposes of this subject. Mr. Ashley Miller, who directed this scene, and the Company generally, were particularly impressed with the capable and excellent manner in which the police handled the curious public. This is one of " Robert's " chief characteristics, and has been commented on scores of times.

Bannister Merwin again is the author of the third plot, entitled " The Young Squire's Love Story," which was produced amid the old-fashioned architecture of Wallingford, and some of the most exquisite scenery along the upper reaches of the Thames. A most dramatic incident takes place in this film, when the hero shoots the weir at Benson's Lock.

The players are now actively rehearsing another of Harry Furniss's stories, entitled " An Old Appointment," which will be followed by a play acted in and around the Zoological Gardens.

Miss Mary Fuller

Mr. Miller has expressed himself quite delighted at the creditable display of talent exhibited by some of the members of the English Company that have been brought together to assist the " stars " of the Home Company, notwithstanding their inexperience of acting for the photo-play, and would, circumstances permitting, possibly take some of his " finds " back to the States with him, but difficulties in the form of previous engagements and contracts in most cases offer obstacles that are unsurmountable.

It is our pleasure to announce yet another temporary addition to the British Company—Miss Mary Fuller, beloved of all audiences, arrived in England by the S.S. " Lusitania " a few days ago, to take the leading rôle

in one of a series of films entitled "What Happened to Mary," which are being produced in co-operation with "The Ladies' World," one of the best-known and widely read of American magazines. The unique feature of these releases is the fact that in addition to appearing upon the screen, "Mary" will also have her story simultaneously told in the successive issues of the periodical.

The action of this particular picture, which shows Mary engaged in foiling a political intrigue in London, made it desirable that the film should be produced on this side, and, rather than lose the atmosphere of the play through not having the appropriate environment, it was decided to film it in the metropolis, and—Mary is here.

To show the great interest that is taken by motion-picture enthusiasts in the individual personalities of their favourite artistes, since their arrival our chief players have been frequently recognised in the streets and public buildings, and are very often addressed personally by those who identify them from the Edison pictures they have seen from time to time. Indeed, Miss Fuller was recognised in one of the well-known London restaurants the evening after her arrival.

During their stay in London Miss Nesbitt and Miss Fuller will make a flying visit to Paris for the purpose of purchasing some of the newest creations for use in future Edison productions. Another proof that no expense is spared or opportunity allowed to slip by when there is a possibility of improving the setting and quality of Edison photo-plays.

The American party of our Company returns very shortly to New York, and, it is interesting to note, while on the return voyage, a special story will be filmed with the action taking place entirely on board ship.

By the way, the intimation I gave in these columns some months ago that Edison's were going to produce pictures in England has now passed into fact. A company of Edison artists are here, chief of whom is the beautiful Miriam Nesbitt—whose portrait has been published on this page—and Marc McDermott.

With a specially selected company of English players, under the direction of Mr. Ashley Miller, the two stars are touring the British Isles, playing in the tour a number of stories on the sites and amid the old-world scenes in which they were laid by the authors. Miss Nesbitt is not new to Londoners, for she appeared in a part in the original production of "Peter Pan." Nor is Mr. McDermott a stranger. Some years ago he was seen on the London stage with Mrs. Patrick Campbell, Miss Marie Dainton, and the late Dennis O'Sullivan.

After their very successful reproduction of "The Relief of Lucknow," we may expect big things with their "Charge of the Light Brigade," which will be released on October 25th, the anniversary of the event. This film will be on show privately very shortly. —*London Evening News.*

The Sheffield Picture Palace, Ltd., have forwarded us a sample copy of the pamphlet which they issued in connection with our film, "The Prisoner of War." A most attractive little booklet of four pages was prepared, in which was incorporated two cuts of the film, one being the circle cut from the KINETOGRAM, and the synopsis and cast of characters were also reprinted.

We would again call your attention to the fact that we are prepared to furnish electros of the half-tones appearing in the KINETOGRAM to all exhibitors who require them, but would mention that they do not show up well in newspapers, and are only suitable for printing on smooth paper, such as programmes or special throw-away leaflets.

The Lord and the Peasant

(Continued from page 11.)

he loved. But ere the sun went down we find the lad and maid clasped at last in each other's arms, the kiss of death upon their brow.

A tragic tale, with tragic ending, excellently played and illustrated.

Posters for this subject will be issued.

"The Charge of the Light Brigade"

We reproduce here Lord Tennyson's famous poem immortalising our October 25th release, for the benefit of exhibitors who might wish to print it in their programmes :—

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns!" he said,
Into the valley of Death
Rode the six hundred.

"Forward the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Someone had blunder'd;
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die,
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them,
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

Flash'd all their sabres bare,
Flash'd as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wonder'd;
Plunged in the battery-smoke,
Right thro' the line they broke,
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not—
Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well,
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

When can their glory fade?
O, the wild charge they made,
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Screening the Cast

The Edison plan of introducing the names of the principal actors in the sub-titles of various scenes has met with universal approval. Comments everywhere have been favourable, and numerous complimentary references have been made to the efficiency of the new method. We take the liberty of quoting the following extract from a letter received, which seems to have grasped the situation very clearly :

"We have noticed in the past week that you are placing names of your players on the title of the films before they make their appearance in the picture. We wish to compliment you on this achievement, as we have always believed in and advocated the same.

"A man will go to see 'Hamlet' or any other play many times in his journey through life, not merely for the sake of seeing the play, but because of the actor that plays the principal part.

"The audience have their certain favourite players, and when they know that their favourites are in the picture, they will be sure to see it and will become more interested in the film. We further believe that only two, three, or four principal players' names ought to be mentioned, for if the audience see too many names they will be confused and forget them all."

Edison's new series of films, in which Mr. Harry Furniss, the caricaturist, is appearing, are being accorded a warm welcome by picture theatre habitués. At the Majestic Picturedrome, in Tottenham Court-road, this week, the first film of the series, "The Artist and the Brain Specialist," has drawn crowded houses. "The Shadow on the Blind" is the second subject, and this will be ready on September 21.—*Evening Standard.*

Kindly send my KINETOGRAM, &c., to above address in future, and oblige. "Treasure Island" was great!—*A. D. Harber, "Rosslyn," Forsbrook, Stoke-on-Trent.*

Advertising Synopses for Edison Releases in this Issue.

"THE LITTLE ARTIST OF THE MARKET."

A rough drawing on a fruit box gave a prominent architect the inspiration he needed. Upon inquiring, he discovered the master hand to be none other than that of a little Italian boy, an old acquaintance whom he never forgot His gratitude took a substantial form.

"WHEN SHE WAS ABOUT SIXTEEN."

By James Whitcomb Riley.

A country lassie, married at the early age of sixteen, was held a prisoner upon her first visit home. Her husband, a country lad, captured her mother and finally exchanged with the angry father

"MASTER AND PUPIL."

The criticisms of Harry Furniss, the master, to his pupil are not well taken, and failure and sickness result from foolish pride. The master hand of the great artist turns failure to fortune and happily reunites his daughter and the young artist. The film shows the actual making of some of Harry Furniss' wonderful pictures of Dickens' characters.

"THE GROUCH (GRUMBLER)."

Teaching a habitual "grouch" that to laugh with the world was more pleasant than to "grouch" alone, is the foundation upon which this exceptional comedy is based. A good subject played with a snap.

"THE CHARGE OF THE LIGHT BRIGADE."

The most gallant episode in the annals of the British Army. Historically correct, this thrilling event is portrayed on a scale of tragic grandeur never before reached in motion pictures.

"MARJORIE'S DIAMOND RING."

A comedy built around the traditional plumbers. They tore the house to pieces to find something that wasn't worth looking for, but they certainly created a "flood" of comedy.

"MORE PRECIOUS THAN GOLD"

Honour and respect of the girl he loved proved to be more precious than ill-gotten gold, so, though embarked in a dishonest enterprise, the young "Westerner" saw his fault in time to rectify it.

"THE CITY OF WASHINGTON, THE CAPITAL OF THE UNITED STATES."

A descriptive film of remarkable interest, and one that should enjoy a world-wide popularity. The photography is superb.

"THE LORD AND THE PEASANT."

By Emmett Campbell Hall.

Love and tragedy are the beginning and end of this dramatic story. Sumptuously set and of continuous interest, it is a subject every one should see.

PICTURE POSTCARDS
OF THE
EDISON PHOTO-PLAY ARTISTES.

Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—

Laura Sawyer	Mary Fuller
Miriam Nesbitt	Marc McDermott
William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw

Edison Studio, Bedford Park, Bronx, New York
Thomas A. Edison

Price 6/- per gross.

Special Price, if ordered at one time in twelve gross lots,

63/- the lot.

Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.

He's Seen a Lot

I've seen the swirling ocean
  Come thundering up the beach
And rivers in commotion
  Go racing reach on reach;
I've seen the fair sun shining
  Above the storm and wrack;
I've watched where men were mining
  In caverns deep and black.

I've watched girls making toffee
  Old Santa's pack to fill;
I've watched man harvest coffee
  In Java and Brazil;
I've seen the Berbers selling
  Their courses swift and sleek,
And little brown men felling
  Mahogany and teak.

Upon the Danube River
  I've looked with ravished eyes;
I've gazed with soul a-quiver
  On Italy's fair skies;
I've stared with awe and wonder
  On Fujiyama's height;
I've seen auroras sunder
  The north with blades of light.

Some folks decry my pleasure,
  My want of thrift deplore;
Expenses I should measure
  And nurse my income more.
Though panics shake the nation,
  While I've a dime it goes
To round my education
  At moving picture shows!

This little poem presents in a rather happy way the great educational possibility offered by the scenic film. Education is a farce if it does not broaden the mind and permit one to think in terms larger than one's own little sphere of action. If the so-called educated man has a range of mental vision no greater than that of his own eyes, there is not much to be said for education.

This fact seems to be recognised in a hazy sort of way by the craving for travel. We want to see places and people outside of our own country. Often our desire is not definitely for information concerning these distant scenes and people, but is merely a healthy curiosity to see them. Behind it, however, there lies the germ of the thirst for knowledge. But there are thousands and thousands of people whose limited means make the cost of travel prohibitive. Still others, though they may be financially able to do a small amount of travelling, cannot find time to indulge in this delightful and instructive pastime.

And so it is that the scenic film has a peculiar value of its own and is in universal demand among photo-play goers. For it is the one effective substitute for actual travel, surpassing immeasurably any books on travel that have ever been or will ever be printed.

A written description of a scene depends for its effect upon the imagination of the reader; the film, on the other hand, brings to the picture patron the actual scene just as his eye would have beheld it, could he have gone to the particular place in question. To see a city or a new locality is to have a new interest in it. If we see Denver, or the Edison film "The City of Denver," occurrences in and around that city have a new significance for us whenever we hear or read of them, and they recall to us different views which we saw. We thus are taken out of our own little circle and given an interest in things which would ordinarily have no meaning for us.

Among Edison films there are many scenic beauties, and there will be many more. Numbered among the more recent films are: "The City of Denver," "Niagara Falls," "One "Thousand Miles Through the Rockies," "A Trip from Colorado Springs to Cripple Creek," "A Fifty Mile Ramble Through the Thousand Islands," "A Winter Visit to Central Park, New York City," "The City of Washington," "St. John's, Newfoundland, and its Surroundings," "Icebergs off the Coast of Labrador," and "Esquimos in Labrador."

("Sunday kinematograph shows have been prohibited in the Isle of Wight."—*Daily Papers.*)

In black and white most startling
  scenes
Aspired to kinematic screens.
But gloom usurps the place of light
When frowns of black come from
  the Wight.

London Opinion.

Recent Edison Releases.

A Complete Table from August 1st.

Aug. 3—An Unusual Sacrifice (Dr.) 1000
3—Aunt Miranda's Cat (Com.).....1000
7—Out of the Deep (Dr.) ... .1000
7—Every Rose has its Stem (Com.-Dr.)1000
10—The Guilty Party (Dr.) 1000
10—Their Hero (Com.) 1000
14—Treasure Island (Dr.) 1050
14—A Personal Affair (Com.) 1000
17—Billie (Dr.).....1000
17—Winter Logging in Maine(Des.-Ind.)1000
21—The Bank President's Son (Dr.) 1000
21—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City, U.S.A (Des.) 500
21—A Romance of the Ice Fields (Dr.)... 635
24—Very Much Engaged (Com.) 1000
24—The Convict's Parole (Dr.) 1000
28—Eddie's Exploit (Com.) 500
28—The Sunset Gun (Dr.) 1000
28—The High Cost of Living (Com.) ...1000
31—The Artist and the Brain Specialist (Com.-Dr.)..... 1000
31—The Passion Flower (Com). 1000

Sept. 4—Jim's Wife (Dr.) 1000
4—The Angel and the Stranded Troupe (Com.) 1000
4—Kitty's Hold-up (Com.) 430
7—A Western Prince Charming (Dr.)...1000
7—The Prisoner of War (Dr.)... 1000
11—The Passer-by (Dr.) 1060
11—A Man in the Making (Dr.) 1000
11—Apple Pies (Com.) 400
14—How Father Accomplished his Work (Com.) 650
14—The Little Bride of Heaven (Dr.)..... 1000
18—The Girl at the Key (Dr.) 1000
18—Pennsylvania State Police, Troop "B" (Des.)..... 500
18—The Wooden Indian (Com.) 500
21—The Man Who Made Good (Dr.).....1000
21—The Shadow on the Blind (Com.).....1000
25—The Relief of Lucknow (His.-Dr.)...1000
25—The Father (Dr.).....1000
25—Partners for Life (Com.-Dr.).....1000
28—The Workman's Lesson (Dr.) 1000
28—How the Boys Fought the Indians (Com.) 700
28—An Intelligent Camera (Com.)..... 300

THE NEW

EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—

William Wadsworth
Charles Seay
Mary Fuller
Charles Ogle
Harold M. Shaw
Laura Sawyer
Edward O'Connor
William West
Miriam Nesbitt
Marc McDermott

Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13/6 each frame complete.

PACKED IN CASE FOR SAFE TRANSIT.

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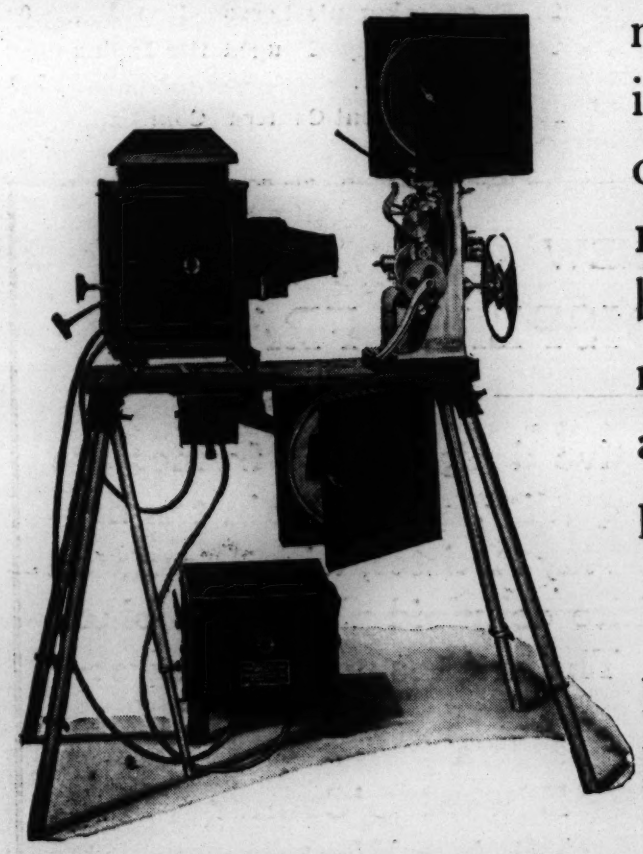
Thomas A Edison

The Edison Kinetoscope

AN UNSURPASSED MOVING PICTURE MACHINE FROM EVERY POINT OF VIEW. "ONCE USED, ALWAYS USED."

The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-maker for the men who are playing the game with both eyes open. Go into the business **now,** while it's still young, but be sure to **start** with the right machine. A cheap machine is a bad investment and a losing proposition from the beginning.



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